The Chronicle of the
EARLY AMERICAN INDUSTRIES ASSOCIATION
*Published from time to time for the Information of its Members*

**Volume II** **March, 1943** **Number 23**

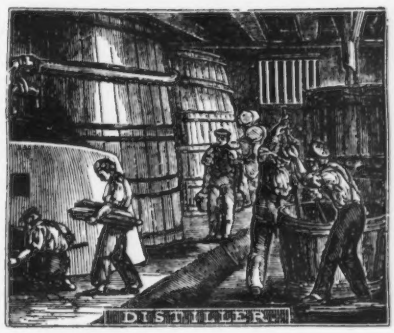
## *Old-time Distilleries*

*By* N. R. Ewan

The art of making alcoholic liquors from fruit juices probably antedates the Biblical mention of the Bacchanalian revels of the ancients. Taverns, Inns and Ordinaries and their convivial atmosphere proclaimed the tippling habits of our ancestors in this country, and the "bed and board" accommodations of these early hostelries were secondary to the sale of alcoholic beverages. Extensive apple orchards accounted for the profusion of apple whisky and while it was made in a number of States, it became famous under the glorified title of "Jersey Lightning," although equally well known as "Apple Jack."

This generation has little conception of the great number of small distilleries which once flourished in the fruit growing communities, particularly in New Jersey, New York and the lower States of the New England group. In the earlier days most every large farm or plantation boasted a diminutive "still," which annually replenished the "likker" stock of a five-gallon demijohn or the occasional ten-gallon keg. Of course the pioneers made whisky without thought of government regulations and the liquor was in every cross-roads grocery store as an ordinary article of family trade, and for decades the universal price was "*two bits a quart.*" With the imposition of a revenue tax in the Civil War period, surreptitious moonshiners became a problem to the "Revenueers," as in the South.

One thing in common to all the early distilleries was their extreme crudeness and in a span of centuries little change of equipment or methods was developed. Outside of the professionally made copper boiler and "head," and a "worm," usually of lead, the entire processing was done with




From Hazen's *Professions and Trades*

home-made materials.

Only the larger distilleries were of sufficient capacity to supply extended trade and these were insignificant compared to the very few modern plants now in operation.

The short, seasonable use of the stills was generally confined to Fall production, when the temperature conditions were favorable to the necessary fermentation of freshly pressed apple juice. Only the more pretentious distilleries boasted power equipment, whereby water for cooling and condensing the alcoholic vapors, was pumped up into overhead storage tanks. The average cross-road outfit depended on a flowing spring where the law of gravitation necessitated placing the still below the supply level and where the operations were invariably housed in a temporary shack whose dirt floors were always in a state of muddy and unsanitary confusion.

The apples from which the cider was pressed were not generally selected for their soundness or cleanliness. Of course, the process began with the *natural* fermentation of freshly pressed juice. This was gen-

(*Continued on Page* 204)

## *Early American Flasks*

*By* Warren C. Lane

We, of the Early American Industries Association, being deprived of gasoline for transportation and pleasantly relieved of our money for Defense Bonds and taxes, may well turn our attention to the educational side of collecting to the end that this knowledge may be made available to the public in general.

The history of early American Industries is the history of the growth and development of this nation. The founders of our Early American Industries were the founders of the Republic and the ones who established the principles upon which this nation grew to be one of the most envied in the world. As in the past, our American Industries are today being called upon to provide us with the sinews of war, which in turn, provide us with the protection not only of our lives, but also our principles. It was our early industries that created the wealth from which our churches, colleges and humane institutions were endowed. If the principles of liberty and democracy are to be preserved, the public at large must be educated to the fact that it is only through private enterprise and industrial progress that a nation can grow and prosper and maintain its free institutions.

Our historians have failed to give credit where credit is due. They have written page upon page glorifying political and military heroes. Only those of us who are delvers into the past realize and appreciate the contributions made to the American way of life by our early industrialists. Because of our knowledge of the past, we are better able to appreciate the terrific responsibilities and the tremendous contributions being made by our present-day industrialists to the protection of our freedom.

I am a collector of empty whiskey

bottles. These bottles, with their special designs and shapes, not only demonstrate one of our very first American Industries, but also, the historical development of this country in its economic, political, social, military and artistic achievements.

It is most impossible to determine whether or not a colonial bottle was made in this country or imported. Our first settlers brought their bottles with them. We know that glass was made at Jamestown and at Salem before 1640. The Berry Brothers' collection in the Kensington Museum shows the type of bottle used during the early settlement of America. One of these is dated 1650. These bottles are crude and are made of thick green glass—they cannot be toppled over — their sturdiness reminds us of the tenacity and the ruggedness of the founders of our country. I have an example excavated from King Philip's burial ground near Bristol, R. I. These bottles are sometimes called Kings' bottles because they were used as gifts to Indian Kings to cement treaties of friendship. Their contents, no doubt, were a convincing argument with the Indians.

Immediately following the Revolution, American Industries began in earnest. The restrictions against American manufacturers had been removed; peace brought prosperity and a demand for goods beyond the ability of home industries to supply; peace also brought competition from abroad. Our infant industries could not survive without government protection.

There is a bottle with the inscription "The American System." I began a search to find the origin of this phrase. My research introduced me to Tench Cox, Assistant Secretary of the United States Treasury under Alexander Hamilton. Cox published a collection of official papers entitled "A View of the United States of America from 1787 to 1794." In this book, I found that our early industrialists had prevailed upon Congress to place duties on imported goods, so as to protect our infant industries. These acts of protection were referred to as "The American System," hence, the inscription on the bottle. Therefore, this bottle reminds us of our first Tariff Acts. It also reminds us of the men who were really making America. Such men as Albert Gallatin, who was building industries and glass houses in western Pennsylvania, and Samuel Slater, who was struggling with the first power-operated cotton mill in America in Pawtucket, R. I. The portrait of Gallatin by Gilbert Stuart hangs in the Metropolitan Museum; and the life of Slater has been memorialized by having his first mill turned into a museum. Slater has been referred to as the Father of American Industry. The American System is the very thing we are fighting for today.

The ribbed and swirled bottles made by the Pitkins of Manchester, Conn., remind us that Richard Pitkin not only gave bountiful aid to the colonies in their struggle for liberty, but also manufactured large quantities of powder at his mill in Manchester, which he gave free of charge to the colonial troops. Like the deNeufvilles of Albany, N. Y., Pitkin sustained heavy financial loss because of his patriotism. In recognition of his loss, the Connecticut Legislature gave his sons the exclusive right to manufacture glass in the state for a period of 25 years. They founded the first glass plant in Connecticut in 1783. This plant operated continuously until 1830. These bottles were the boon companion of the pioneer on his long trail to the Western Reserve. The walls of the old glass house still stand in Manchester as a monument to one of Connecticut's most enterprising and patriotic families. I am the fortunate owner of the original contract signed by Leonard deNeufville for the erection and management of his glass plant at Albany in 1785. I have eight pieces of correspondence directed to de Neufville by the glass house manager, relating to the operation of the business. The business failed in 1790. He and his brother lost a substantial fortune in the cause of American Independence and their attempt to establish an early American Industry.

William Henry Stiegel came to America on the ship *Nancy* in 1750 and within two years married his boss's daughter and had an iron foundry thrown in for good measure. He named his foundry Elizabeth in honor of his wife. He prospered. He made cannon for Washington; he was a lover of music. He made the finest American glass. Recently one of his perfume bottles sold for $500.00, a vase for $1,750.00. Yet, he died in poverty.

These men—Albert Gallatin, Samuel Slater, Richard Pitkin, William Henry Stiegel, Paul Revere, the deNeufvilles and many others—were the founders of our early American Industries, the patrons of early American art, the pillars of the churches, and the ones who made possible the American way of life. Yet they have been forgotten by our historians. It is only through collectors and collectors' clubs that their names have been kept alive as a guiding light for a new generation. The events leading up to our fight for independence closed many of our early industries and bankrupted their owners. However, durind the last decade of the 18th century and the first quarter of the 19th century, the American System began to bear fruit in abundance. Our citizens were prosperous, our ships were sailing the seven seas, our architects designed beautiful homes, our cabinet makers were busy producing highboys and chests on chests, our silversmiths and pewterers were busy making services for our churches and homes, artists were wielding their brushes, clock makers were tinkering at their trade. We were proud of our national heroes, our colleges, hospitals, hotels and public buildings and were therefore susceptible to the wiles of the English merchants who sent us shiploads of historic blue china and Liverpool jugs, our shipmasters brought home Oriental china, rugs, shawls, silks and spices. Paper mills, newspapers and publishers sprang up rapidly. This was the period of handicrafts, the period when collectibles were made. This was also a period when strong liquors were plentiful and freely consumed. I recently read a poem appropriate to the times:

*"If on my theme I rightly think,*
*There are five reasons why men should drink:*
*Good wine, a friend, or being dry,*
*Or, lest one should be, by and by,*
*Or—any other reason why."*

With liquor flowing freely, the glass factories were busy turning out bottles. The bottle makers took full advantage of the hero worshipping young republic. They must have employed the best artists and artisans of their day to emblazon on these bottles the likenesses and emblems of our national heroes and important events.

There is a bottle commemorating the death of Washington with a really good likeness of Washington on one side and inscribed, "The Father of His Country." On the other side is the American Eagle. Another with a likeness of Benjamin Franklin, inscribed, "He snatches from the sky the thunderbolt and the sceptre from tyrants." Another Franklin bottle is inscribed, "Where Liberty dwells there is my country." These mottoes should inspire every one of us today. Let us snatch the sceptre from the tyrants and see to it that "in our country liberty shall continue to dwell." Another bottle commemorates the steamship *Franklin*, which was launched in Boston in 1824. This ship was New England's pride in her day. On one side is the likeness of the ship and on the other Masonic emblems with an inscription, "Free trade and sailor's rights," which was a burning political question at the time. The ship was destroyed by an explosion of her boilers near Mobile, Alabama, March 13, 1836. Many lives were lost. The bottle may commemorate her loss rather than her launching. Another bottle commemorates Lafayette's visit to the United States in 1825 and the opening of the Erie Canal, both of which were most important events. On one side of the bottle is a likeness of Lafayette and on the other a likeness of Governor DeWitt Clinton of New York.

On July 4, 1826, the nation was stunned by the death of both John Adams and Thomas Jefferson. This day was our golden fiftieth anniversary. Adams was 90 and Jefferson 83. Each had been President of the Republic they had helped to establish. Each headed a separate political party. They were the founders of the two-party system we hear so much about today. They were bitter political rivals and yet close personal friends. The bottle commemorating their death has a likeness of Washington on one side and on the other side the American eagle with the inscription, "Adams and Jefferson, July 4, 1776." The bottle with a horse drawing a cart on wooden rails, inscribed, "Railroad and Lowell," represents our first railroad. Even though the motive power was a horse and the rails were of wood, it hauled the granite with which to build Bunker Hill monument. There are later bottles depicting locomotives when steam roads came into being. The gold rush and Pike's Peak were not forgotten. Jenny Lind, the Swedish nightingale, who was introduced to America by P. T. Barnum, provided a Roman holiday for the bottle makers.

Our war with Mexico is represented by a bottle depicting Major Ringold, the first American officer to be killed in our first war on foreign soil. General Taylor, the hero of this war, was also bottled for us.

In 1852 there was another bottle made that has particular interest to citizens of New England. On one side is the bust of Kossuth and on the other the frigate *U.S.S. Mississippi*. The Hungarians had put up a stiff battle for their freedom but due to Russian interference they were crushed. Kossuth was exiled to Constantinople. Our citizens were most sympathetic with the Hungarians' fight for freedom and sent the *U.S.S. Mississippi* to Constantinople to bring Kossuth to America. This almost brought us into war with Russia. When Kossuth visited the various cities of New England he found the streets decorated with the American Flag and other banners floating in the air bearing such mottoes as "In peace prepare for war." Another, "Terror to tyrants and Liberty to the world," and "Welcome to Kossuth and patriots of every nation."

The Honorable Peter C. Bacon, Mayor of Worcester, Mass., addressed an assemblage and said:

"You are surrounded today by the moral atmosphere that inspired the souls of Hancock and Warren and Adams and Otis and which nerved the hearts of those who made Lexington, Concord, and Bunker Hill immortal names. The love of liberty is indigenous to our soil. Here, where our forefathers fled from the tyranny of the Old World, they laid the foundations of free institutions, deep and strong, upon the rock of principle. Here they caused to rise together the church and the free schoolhouse, together with a free press, for a free people, and an open Bible; and these have made us what we are. Our cold climate and our sterile soil have proved to us a blessing; and, unenervated by luxury, strengthened by manly labor from day to day, and from year to year, we, their descendants, have kept the fires of liberty burning to the present hour. They were imported in the *Mayflower*, and were at last embodied in the Declaration of Independence, that great charter of our liberties."

A century ago, lacking ten years, the Mayor of Worcester gave that eloquent address on Worcester Common, and that same voice from the past seems to echo those words today.

## *The Cranberry Bog*

*By* Jason Almus Russell

In my childhood we did not set out or cultivate cranberry vines; but in mid-August, (the time reserved for cutting the meadow hay), we marked and spared the wild cranberry-beds which grew rankly on spongy hummocks and tussocks in the wet meadow, and also the seedling vines scattered unevenly along the ground. These plantations the handmowers carefully spared from the scythe, removing with a discarded sickle the larger brush so that the cranberry-vines existed as "islands" and "fringes."

Father had no provision for flooding and draining this meadow. For that reason, unless the season was particularly wet, the cranberries had to be picked before they had turned to the solid ruby red of the commercial product, previous to the first frost. Although some neighbor-families employed crude home-made wooden cranberry-rakes, we picked the berries by hand, wading through the water and marsh-mud, wearing leaky rubber boots and our oldest clothes lest we should lose balance and tip over into the dark, malodorous water.

This was backbreaking work; but one year at least I remember that the crop must have been excellent, for father and the hired man brought into the house several flour-barrels full of plump, firm, acrid berries.

Mother spread clean newspapers over the floor of the dry, airy back-chamber, poured the berries thickly over the newspapers, stirring them a couple of times a day until they turned a ruby red. She took care to open the windows in the morning and close them at night in order to secure a better air circulation. These cranberries kept for months stored away in wooden firkins or tubs of water.

Often mother filled unused preserve jars with particularly choice berries,

(*Continued on Page* 204)

# The Chronicle

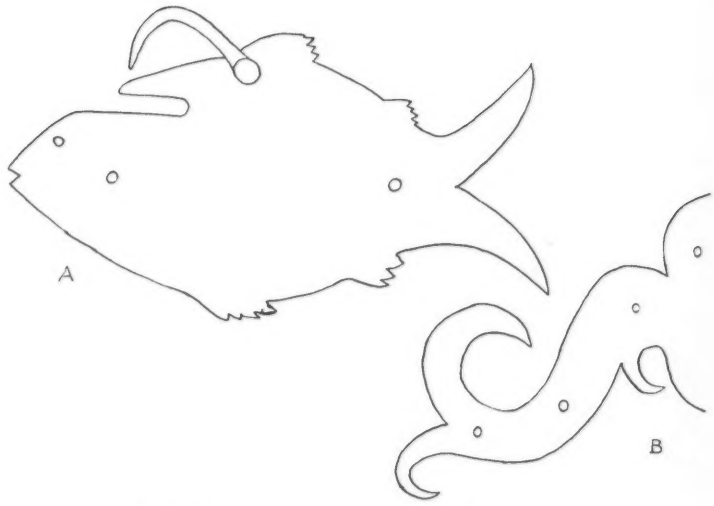
## Household Ironwork

By H. K. Landis

Household ironwork and utensils in the seventeenth and eighteenth centuries were as attractive as the owner thought he could afford, for the more the decoration, the more the cost. On the doors were strap-hinges, Dutch locks with ornate keyhole escutcheons, hand-holds, and thumb latches, brass knob-latches, knockers, and top and bottom bolts. Cupboard doors had butt hinges, turn-knobs with latches, spring latches, rat-tail hinges, straight H-hinges,or HL-hinges, some highly ornamented. Fireplace and kitchen tools were graceful and some of them carefully decorated; chests bore ornate hinges, handles, and locks; pumps shone with fine handles and iron pump-spout hangers; farm wagons were marked with initials and dates; and latches, hooks, hold-backs, sash-latches, and shade pullies adorned the house shutters. Kitchen fireplaces had trammels, pot-hooks, hangers, cranes, trivets, kettles, pans, pots, roasters, waffle irons, griddles, and broilers. Even stoves gaves their makers an opportunity to display their skill in fine and beautiful workmanship in the casting, the Franklin fireplace, the five-plate stoves, six-plate stoves with stovepipe, ten-plate stoves with heating drum and a complete outfit of ash-shovel, poker, fire-tongs, bellows, and soot scraper, all as useful and ornamental as the furnishings of the fireplace in the parlor, andirons, fire-rail, spark screen, blower, and the later coal grate. And then there were in a different line ornate shoe scrapers, rain-spout collectors and drains, and gate latches.

Many of these were the products of local smithshops or foundries; even knives, forks, spoons, choppers, carving knives, sheet-iron pans were hammered out, and laundry-iron stands were forged for a favorite customer. Just as a potter would sometimes take home a pie plate to decorate in slip designs, the smith would make a tray with shallow sides cut out in lattice fashion for a friend.

Perhaps the decorations on the tôle ware was done not by the itinerant decorators who painted bridal chests, wrote fraktur, and decorated trays, but by these founders. The metal was first coated with thinned japan, producing a bronze effect, and then the design was painted on in bold strokes, though the heavily-coated tin plate needed no further decoration. Some of the designs were stencil and some transfer in addition to the free-hand brush work, and might be on a red ground instead of a black.




*A.* Side plate of ox socket of Conestoga wagon.
*B.* Buckhorn type door hinges.

Before anthracite or coke was available for smelting, iron was produced in charcoal iron furnaces. This charcoal iron is malleable and pliable and is pure iron, in a commercial sense. It was an extremely satisfactory material to work with, and without such a medium the smith could not have indulged in the intricate decoration he did, but the molten iron flowed easily and fine castings were made whose patterns, perhaps, were crude, but the execution of which was skillful. Wrought nails could be clinched, straightened, and clinched again without heating. Staples could be driven into posts and clinched without breaking. And in the early 1700's, fastening was done by clinched nails or rivets with washers.

The edges of early forged-iron pieces show that they were made while the iron was red hot, but the later designs were cut out with files. The file marks on chest hinges were probably regarded as ornamental or they would have been removed. Although stamping with home-made dies on hot metal was in practice at an earlier date, it was not common until about 1800. Much later cold-stamp decoration, assisted by chisels, punches, and file work, became popular. The grindstone was required for tool finishing, but very seldom was it used on articles such as latches, hinges, or household iron (except the smoothing iron, knives, presentation pieces, and so forth).

The holes in old ironwork were punched, not drilled, and large rivets were used as points of stress, with wrought nails in the other holes, as seen in most hinges. The old rat-tail hinges had a clinched staple and riveted plates. Butt hinges required screws, first the old butt-end screw, then the taper-screw end. But the square-ended screw long persisted; by boring a smaller hole in the wood about the size of the stem of the screw, the threads cut easily into the wood without cracking or twisting off the screw in driving.

Little research has been attempted on the dating of early ironwork, though Dr. Henry C. Mercer of the Bucks County Historical Society attempted to place the period of various pieces by the type of detail on them. According to him, the butt-end screw was replaced by the pointed-end screw about 1846. The Landis Valley Museum has a built-in cupboard from a house dated 1765 having butt-end screws in the H-hinges. Thus that screw had a known life of over eighty years. The exact origin of the wood

(Continued on Page 203)

# Early American Industries Association




*Printed by Case the Printer,*
*(Henry A. Mayer),*
*135-29 40th Road, Flushing, N. Y.*


### Our Purpose

The purpose of the corporation is educational, to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men and other workers.

### Dues

The annual dues are payable January 1st, beginning 1943, and are as follows: Regular members, $1.00; Contributing members, $2.00; Supporting members, $5.00; Sustaining members, $10.00 and up. There is no distinction between the classes, except the amount of dues, but the publication of THE CHRONICLE cannot be financed unless a considerable number of the members pay more than $1.00. Each member is expected to voluntarily place himself in the class which represents the amount he is willing to contribute to the support of the Association for the current year. Life membership costs $50.00. THE CHRONICLE is sent to all members without additional charge. Many of the back numbers may be secured from the Treasurer for from 20c up, according to the supply on hand, and a twelve-page index to the twenty-four numbers of Volume I, containing a useful bibliography, for $1.00 each. For further information, address any of the officers.

## Annual Meeting

A meeting of the officers of the Early American Industries Association is scheduled to be held in Albany in the third or fourth week of May. It has not as yet been decided if we should at the same time have a general meeting of the Association. Your officers would like an expression of opinion on this question.

If there is sufficient response to having a meeting, some kind of informal get-together will be arranged for members. We would appreciate your writing either the President or the Editor on this question.

NEW SECRETARY

Since our last issue the Executive Committee has regretfully accepted the resignation of the Secretary, whose duties for the duration had made his continuance in office impossible. Mrs. Josephine H. Pierce has consented to act in his stead until the next annual meeting. Mrs. Pierce will be remembered for contributions she has made to THE CHRONICLE and for her invaluable assistance in organizing the Worcester meeting last year.

COPY NEEDED

The Editor-pro-tem often used to hear our former Editor, Mr. Sprague, ask for more copy for THE CHRONICLE. More copy is needed, for without articles there can be no CHRONICLE.

You can help the Editor greatly by sending him any descriptive material you may have on early American industry; every little bit is of assistance.

OLD TOOLS SHOW

Of special significance was the exhibit of Old Tools and Old Trades held in New York these past few months in the Gallery of H. F. Sachs, Inc. An attractive catalog was issued with a foreword by Charles Messer Stow. Copies can be obtained by writing The Sachs Galleries, 62 East 52nd Street, New York.

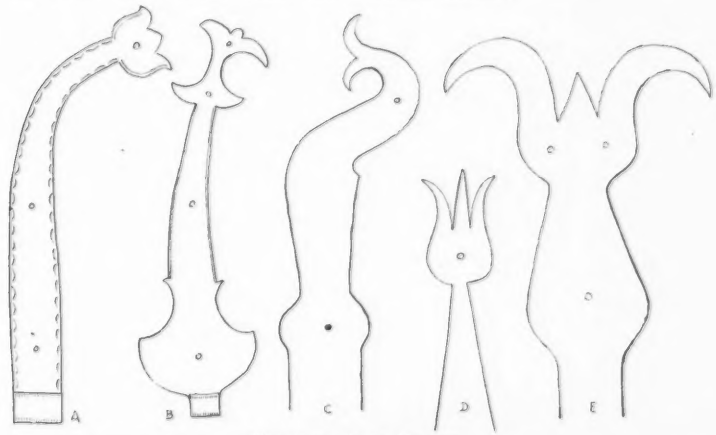
BACK ISSUES

We are short a goodly number of back issues. These, in some instances, have long been exhausted and have a long waiting list of those wanting these copies should they turn up. Collectors as well as libraries are included. Many of our older and larger libraries and institutions are now trying to get complete back sets. Should you have any old issues not wanted, or which you can spare, please send them to the Editor. Also if you desire some missing numbers, write us. Volume I, Number 1, was reissued because of the demand — and this, now exhausted, and others might again be reissued.

### Household Ironwork

(*Continued from Page* 202)

screw is not well established. It is a generally accepted fact that wrought iron, cast plates, and butt hinges prevailed during the eighteenth century. The development of machines for the manufacture of such items began soon after 1800, when out of the furnace casting room grew a prosperous foundry business which turned out good cast-iron stove plates. But well-made as these and other mass production items are, they lack the individuality found in earlier products and the style and art developed by our ingenious and constructive colonial smiths and iron workers.




WROUGHT IRON HINGES

*A* and *B*. Conestoga wagon tool-box hinges. *A*. With Tulip end. *C*. Chest hinge with dolphin end. *D*. Door hinge. *E*. Hasp hinge with tulip ends.

### *Old-time Distilleries*

(*Continued from Page* 199)

erally stored in hogsheads of about 200 gallons capacity and the containers were only three-quarters full, to allow a maximum surface of the contents exposed to the oxidation effects of the air.

To determine just when the complete conversion of the sugar content into alcohol was finished was a matter of individual skill of the old-time distiller, who well knew that further chemical action would break down the alcohol into weak acetic acid or vinegar.

The fermented cider was transferred into a copper boiler set in the top of a bricked-up furnace and the heat from a large wood fire applied. The pungent vapor or steam arising, was confined within the space of a copper "header," inserted into the upper surface of the boiler or "still," at the beginning of each "charge."

From the header the steam was led into the many coils of a serpentine "worm," where the cooling action of a constant stream of cold water condensed the vapor into liquid form and the embryo Jersey Lightning emerged "in the raw." The more volatile components of the heated cider of course passed through the still first and represented a high content of alcoholic strength. This gradually decreased as the process continued and finally deteriorated to the point where it became known as "low wines," and was returned to the still for further redistilling. The average yield of apple whisky from each 100 gallons of properly fermented cider was about 10 gallons. With Federal taxing of distilled spirits, the alcoholic strength of each barrel of whisky was determined by Internal Revenue Gaugers, who on their periodic visits, made hydrometric tests and recorded on each container the wine or actual gallons and also the taxable or proof gallons. The whisky averaged about 10 to 25 degrees above the official standard of 100 and this excess was taxed accordingly. Thus a barrel of 50 gallons actual measure would be assessed for some 60 gallons or more. This 100 degrees "Proof," incidentally covered an *absolute* alcohol content of only 50 per cent.

The stock remaining in the still after having its "back bone knocked out," was without commercial value and the refuse was known as "lees." The newly made whisky, highly impregnated with volatile matter, was run into well made, heart-oak barrels and presumably allowed to ripen to a respectable old age and with the passing years accumulate the proverbial mulish kick and delightful aroma associated with "apple-jack" of proper vintage.

The Civil War period brought alcoholic beverages under Revenue regulations and the taxable rates began at 70 cents per proof gallon, which soon increased to 90 cents. About 1894, the rate was minimumized at $1.10. Subsequent additions were levied in a series of increasing assessments until the present tax of $6.00 per gallon seems only a prelude to further exactions. The legitimate production of fruit alcoholic beverages has greatly lessened, and to the moralist, properly so. Peach brandy, Apricot brandy, Grape brandy, Raisin brandy and the Blackberry Cordial of Tish's occasional downfall are fast diminishing in the stocks of present-day dealers. The old-time country "still," whose product was so intimately associated with the conviviality of the ancient Taverns and Ordinaries, has long since passed into the almost forgotten ranks of other early American Industries.

### *The Cranberry Bog*

(*Continued from Page* 201)

added cold water to cover, and then sealed them. When removed from the jars, the berries cooked up and tasted exactly like the fresh product.

The Cranberry Bog was the source of several delicious berries, commonly neglected in present New England.

In August running blackberries, the briars of which tore the skin of many a barefooted boy, matured on the sun-warmed boulders and ledges. While Mother considered this fruit entirely too seedy for pies, jam, or shortcake, these sun-ripened brambles made a refreshing summer drink known to us as —

RUNNING BLACKBERRY SHRUB

4 quarts ripe brambles.
4 quarts cider vinegar.
14 pounds sugar.

Mix berries and vinegar together in a two-gallon crock. Cover with a cloth to keep out the dust. Let stand for four days. Mash berries in the vinegar and strain through cheesecloth. Add 1¾ pounds of sugar for every quart of juice. Boil for eight minutes. Skim, bottle, and seal.

Use about one tablespoonful of shrub to one glass of ice-water.

In early September the last of the swamp blueberries ripened, usually hidden beneath the border of evergreens which fringed the bog; and at this time Mother usually added a few jars of jelly to her fast-increasing supply of preserved fruit, home-canned vegetables, and dried berries.

BLUEBERRY-APPLE JELLY

8 cups blueberries.
8 cups of apples (prepared).
8 cups of sugar.

Cook blueberries in a little water until perfectly soft. Strain through cheesecloth. Wash, peel, and core acid *juicy* apples to the required amount. Cook slowly with a little water until soft and strain through a hot jelly-bag Use equal amounts of apple-juice, blue-berry juice, and sugar. Bring the combined juices to a boil for twenty minutes. Then add the heated sugar. Stir with a wooden spoon until the sugar is dissolved. Boil about five minutes longer. Pour into sterilized jars and seal.

In the light of Mother's experience it seems necessary to make the jam the same day as the berries are picked, and to *seal* it in order to avoid fermentation.

Later in the same month unbidden berry-pickers would often visit the bog to secure baskets of choke-berries for wine; and although our family never cared for that home product, we did reserve these "cherries" for the making of a particularly delicious pancake syrup which supplied our larder until the maple syrup of our own making appeared again on the table.

CHOKEBERRY PANCAKE SYRUP

4 quarts ripe chokeberries.
3 quarts water.

Boil until chokeberries are soft. Set until cool. Mash chokeberries slightly. Pour off the juice.

*To each quart of juice* add three cups sugar. Boil down to a medium-thick purple syrup. Bottle and seal.

Of course, no Thanksgiving Turkey was complete without the accompanying *Four-two-two Cranberry Sauce* which seemed to have an added flavor from "leaving the skins in," a flavor which the modern strained product decidedly lacks. This sauce needs no gelatine to make it jell.

# Early American Industries Association

## A Lighting Device of Undetermined Use

By Dr. Burton N. Gates,
*Worcester*

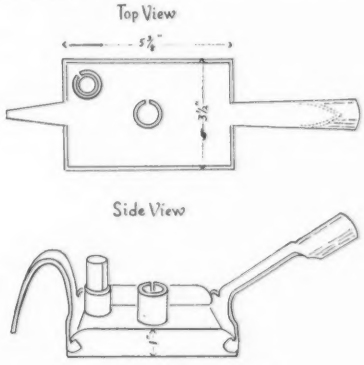
The heavy, wrought-iron candleholder, with two sockets and a hook, illustrated by Mr. Douglas Curry in April, 1942, The Chronicle, is basicly identical with the one which the writer purchased not later than 1930, from an antique dealer in Boston. The precise origin now can not be determined. However, it always has been presumed of American make and designed to meet the special requirements of some craftsman. Until Mr. Curry described his candleholder, the writer's specimen was regarded as individual or as an occasional piece, rather than a type. The two examples, so closely alike, now promote a conclusion that they are in reality a type, evolved or developed to serve in some particular industry or operation.

Their coarse, heavy design does not suggest a refined use about the house, unless possibly it might be about the fireplace. To illuminate the brick-oven, it is presumed that any household candlestick would have served. Their rough construction and their weight suggest some commonplace use, doubtless in industry, where upsetting the candle was a hazard and to be avoided.

Differences in these two candleholders appear slight and perhaps incidental. Comparisons, however, may lead in the direction of the use of the device. The most marked difference is in their handles. That of Mr. Curry's is parallel to the base; that of the writer's is tilted at forty-five degrees and is so constructed as to hold a wooden extension. This construction indicates that the candleholder was intended for low use, below the level of a table or a bench, for instance. The extension handle, now lost, may have been short or long. After experimenting with several lengths of handles, one about three feet long appeared to be ideal for illuminating at the floor level, the angle or pitch of the handle being correct. Even a short handle seemed rather awkward for use on the bench. Presumably, either Mr. Curry's or the writer's devise would have accomplished much the same results. Both were doubtless intended to be a movable light.

In each device, the sockets differ somewhat. In Mr. Curry's device, for some reason the central socket is movable on a slide. In the writer's example both sockets are riveted to the saucer. The sliding socket suggests that this central socket was adjustable to enable the precise lighting of some object. It is good evidence of the probable industrial use of the candleholders.

There seems to be but one interpretation of the extra candle in the corner of each device. The operator doubtless needed an extra candle, a portable one, which he could use in his hand when required. This should be easily removable and returnable, which is rather definitely accomplished in the writer's holder, by the sleeve of sheet metal. A candle set in this sleeve could have been readily picked out of the socket. Again the industrial use of the candleholder is suggested and that it was of a precise nature is indicated.




A Lighting Device

The slit, or as mentioned by Mr. Curry, "the opening at the side" of the sockets is not an unusual candlestick feature, especially in the cruder and cheaper devices of tin and iron. The slit commonly was used to permit the ready removal of the burned-out candle-stub, by means of a thin, pointed instrument. More elaborate candleholders, it will be recalled had a plunger which pushed out the stub.

Other differences and similarities in the two examples may be mentioned. Both are of heavy wrought-iron, probably for stability, durability and inexpensiveness. The saucer of Mr. Curry's is one-half inch deep; the writer's

(*Continued on Page* 206)

## Wheels

By William B. Sprague

The various parts of a wheel are called the hubs or nave, the spokes, usually of white oak, the felloes (fellys) or rims, usually of ash or hickory, and the tire. The hub was first shaped with a lathe, and a hole bored through the center with a *nose pod auger* or, more recently, with a spiral auger. A circle was then scratched around this hole with a *hub-hole scriber* and the hole enlarged to this circle by means of a *reamer*. During this process, the hub was held in a *hub-vise*, though some wheelmakers delayed boring the hub-hole until the wheel was completed, and then laid it over braces for boring. The mortices (square sockets) for the spokes were made with a *mortise chisel* driven with a mallet. The spokes were shaped with a *drawing knife* of unusual shape, or with a *spoke shave*. The felloes formerly were sawed with a *felloe-saw* in short arcs, so that they would run across the grain only to a limited extent. Latterly, they were sawed in long straight sections, usually two to a wheel, which required to be steamed for bending into position. The spokes were driven into the mortises in the hub, holes were made in the felloes, either with a *taper auger*, with a *mortise chisel*, or occasionally with a red-hot *burning iron*, and the felloes placed in position and dowelled together. The *compass* and various *gauges* being used to "true up" the wheel in all respects. The band of iron which was to serve for the tire was then cut to the same length as the exact circumference of the wheel, by running a *traveller* around this circumference and counting its revolutions, and then rolling it the same number of times along the iron band. After the two ends of the tire were welded together, the whole was made red hot, causing it to expand slightly, whereupon it was slipped upon the wheel. Upon cooling and contraction, the whole structure of the wheel was bound together with tremendous force, this part of the work being done usually by a blacksmith.

# COMMUNICATIONS

*From* Mrs. William B. Sprague:

It is a source of gratification to me, both for myself and on Mr. Sprague's account, to learn that I have been made an honorary member of the Early American Industries Association. I shall follow its progress with the greatest interest, and hope, that occasionally I may be allowed to attend a meeting.

With kind regards, I am,

Very sincerely yours,

Balina W. Sprague

Litchfield, Conn.

*From* John W. Higgins, *Worcester*:

"I think you may be interested in this short clipping from *Steel Facts*, February, 1943, describing the use in the 1860's of embossed and enamelled sheet steel collars and cuffs for men and women:

"Enamelled steel collars, which, according to advertisements, could be 'Instantly cleaned by a slight rub with a wet cloth,' were in much demand, and 'double elliptic' hoop skirts, though they consumed a fair share of the country's spring steel, were the last word in wartime dresses of 80 years ago.

"Men bought an ordinary steel collar for as low as 30 cents, but 'snow white' cost as much as a dollar, and 'illusion-stitched, finished and corrugated' set buyers back $1.25. 'A suitable tie' sold for $1.00 and gent's cuffs at $2.50.

"Two separate patents for steel collars were granted in April and August, 1864. The second of the two claimed to be the first steel collar to 'unite two pieces of sheet metal . . . by a rivet.' The rivet head was used to 'receive and retain' the necktie. Another device was 'a hook on the inside of the collar at the front to take the button-hole of the shirt.'

"Soon afterwards, the manufacturers, American Enamelled Steel Collar Co., entered the women's field. Envious wives and sweethearts could get steel collars of their own for as low as $2 (ladies' collars were larger than men's), and steel cuffs to match for only $1.50."

"If you or any of your members can refer us to any shop where these might be secured, we would appreciate knowing."

*From* Miss Mary Earle Gould:

"A friend gave me a basket about which she knows nothing, but she thought it was a piece for a museum. It is made of willow and reed, I believe. It measures about 40 inches long by 17 inches wide and 24 inches high, with a large heavy handle of the same material. The willow is the size of a small little finger and as far apart as the rungs of a Windsor chair-back. It is the size of a child's coffin, as someone said. Now comes the hearsay that it was used for shipping champagne bottles. Can you enlighten me or help me through The Chronicle? Another question: Of what wood were sand-shakers made, besides maple? It is a heavy wood and apparently from foreign shores. Both the heart and the sap wood show in some sanders."

*To the Editor*:

As I looked over my numbers of The Chronicle which I had saved from the beginning of its issue, I realized what a tremendous amount of systematized labor of love for his hobby in the saving of old-time tools and appliances and classified descriptions of them, William B. Sprague had devoted to the subject.

A copy of his original article, published in 1933 in "Old-Time New England" appeared in The Chronicle, Volume I, Number 12, of July, 1935, with fine cuts of his personal collection near Litchfield, Conn., and shows the splendid arrangement he had made of them.

It was indeed a real privilege to have known him, both by much correspondence from the formation of the Early American Industries Association and personally when he visited Salem, Mass., and presided at its annual meeting at the Essex Institute assembly hall, September 7th, 1935.

It is often said, "If you want something done, get a busy man." We all realize that he gave of himself without stint to increase the value of the Association and to improve The Chronicle.

As I had for long years collected for the Essex Institute, not only items of value, but thousands of tools of the hand trades, household and farm implements and appliances, it was a keen pleasure when the Association was formed to become a member, at the suggestion of Mr. Sprague, and to induce many in Salem and vicinity to add their names and interest.

His valuable posthumous article which appears in the recent Chronicle, Number 22, "Classify Your Collections," seems to be an appeal to follow his methods, to collect, classify and arrange historical implements and describe them correctly for the benefit of his fellow members and readers.

Willis H. Ropes

Essex Institute, Salem, Mass.

## *Lighting Device, Undetermined Use*

*(Continued from Page 205)*

is one inch deep. Both bases measure approximately the same. In either case, the saucer would accomplish the same purpose, to catch the drip.

One feature, common to each, is not easily interpreted. No doubt the peculiar hook opposite the handle was designed for some particular purpose, which without much doubt was to hang or suspend the candleholder during the time the craftsman was at work. Just how and where this was done is not apparent. The construction of the hook would indicate that it fitted into some sort of a strap, slot or plate. It may have hooked over a rung or rod, as a support, but the writer has not been able to properly support it in this manner. However used, it must be supported so that the saucer remains level; otherwise the candles would burn unevenly and the grease would run from the saucer. Hooked over the back slat of a chair, it may be supported with care at a relatively good angle. Further information or experimenting would probably reveal how this hook was used. It suffices to conclude that the hook in some manner supported the light during the work which was being done.

While positive conclusions seem undesirable, without more precise information, collectors may well regard this as a type of industrial candleholder. Its locale may be regarded as Massachusetts, as Mr. Curry informs the writer that his, like the writer's example, came to him "from somewhere in Massachusetts." From the construction, its period would be at least mid-nineteenth century or earlier. It is hoped that other examples will be found, or better, that someone will present the traditional use of this obscure lighting device.